THEATERS—PLAYERS.

LET no gentleman whose personal appearance is distinguished by length of hair or loftiness of brow throw up his hat and begin to cheer the announcement that the classic element was strong in last week's entertainment. It was classic dancing—not classic literature. True, Miss Joan Sawyer's dancing is mostly modern; it is of the era of new things now being ushered into international consciousness with the fearful prelude of war. Yet a lady who can step out of a gold picture frame, dance and continue to look like the picture is entitled to an adjective that implies enthusiasm without sacrifice of dignity.

So "classic" is as good a word for the occasion as any.

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Curiously in touch with the spirit of later ideals is Miss Sawyer's dance production.

It brings the colored musician forward for a degree of recognition that was not expected for him. His musical performances are not imitative. The instruments in his orchestra are selected not with regard to scholarly precedent. If the intuitive and emotional sense calls for a banjo and a bass viol in neighborly association, there is no hesitation about putting them on terms of acquaintance. Only pioneers in a peculiar field would employ the drum tap and the snap of the banjo to present rhythms of weavy grace. The assemblage of instruments is characteristic and nationalistic almost as is the Balalaika orchestra of Russia.

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This dance music is carrying a more extensive and thorough influence than would be formally admitted in idealistic musical or literary circles. The ragtime song comes pretty near being the American folk song. The words which fit the syncopated swing must themselves take on a peculiar lilt as they portray a whimsical idea in terms of abrupt grotesqueness. Few really master the ragtime style. Will some future archeologist groping amid the debris of a newly excavated city lend scientific authority to the opinion that Prof. Europe was the leading musician of our time and Bert Williams the leading poet?

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"A Pair of Sixes" is a reflex of the business fiction which has been so conspicuous. The effort to surround commercial operations with the fascinations of romance has been curiously in evidence. The pursuit of fortune is no longer utilized as a theme, only in connection with the fabulous wealth of a Monte Cristo, or the peril-fraught plunder of the highwayman. The man who is trying to build up substantial enterprise is having his day, and a very interesting figure he makes.

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The irony of fate presents itself once more in the case of the Girl from Utah. Light and frothy; charming because of its very lack of substantial quality, the girl was welcomed without question. Enthusiasm was unrestrained and the entertainment was one for which the phrase of the rural social journalist might be borrowed, "A pleasant time was had by all." The preceding Charles Frohman presentation, "A Girl of Today," was a play of carefully expressed ideas in which there was acting in the interpretive sense and not in the aspect purely of artificial diversion.

The defects of "A Girl of Today" were not subordinated in the impression made by the play to the wealth of admirable material. In so carefully prepared a work the most interesting fact about it would be that there is any defect at all.

In every field of effort, the serious attempt is the one which calls for serious censoring. It is not remarkable that the musical comedy star, flattered as he is in success and gently condoled with in transient failure, should feel justified in regarding himself as the real legitimate actor, after all.

Yet Shakespeare is not dead, in spite of the fact that Robert Mantell has announced, to the regret of many playgoers, his intention to act no more.

A stock company in Boston, in which R. D. MacLean is playing the big traditional roles, has been presenting Shakespeare with greater success than has been vouchsafed farce, problem or song melange.

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A somewhat serious tendency has been manifest in the pictorial entertainment, the study of places involved in the war being a favorite one. "Uncle Sam's Workshop" has found great interest, and the attention given the Lyman Howe lectures on the navy shows that the affairs of the world are holding their own with the creations of fiction in intensity.

PHILANDER JOHNSON.

Lew Fields and Shakespeare.—"I find," says Lew Fields, "that in putting on musical comedy and in playing farce there is no one who can teach me so much as Shakespeare. I don't know that I can explain just how he helps me to shape up a farce, but he does; I get a play all muddled up some times, and then I drop the rehearsal and read 'The Merchant of Venice.' That always clears the fog out of my brain and I go back to the other. I seem to learn how to build scenes, to use words, to rewrite passage that were hopeless before. But the public does not want to be bored with my enthusiasm for Shakespeare, so I will keep him to myself as a sort of private and personal delight."

When Mr. Fields was asked if he ever dreamed of playing anything from Shakespeare, he hesitated and then made the confession:

"For my own pleasure I know every line of 'The Merchant of Venice'. I find Shylock an inspiration for all the things I do. But this is purely personal enthusiasm. There are many parts I have learned in Shakespeare, but only because I felt I should be able to play those parts in order to do the things I do. One may play Shylock to one's heart's content behind the protecting doors of a library. In my time," he laughed, "behind closed doors, I have played many parts that the public never visualize me in."

The Silent Audience.—If Bernard Shaw could only have his merry little way, theater audiences would never ring with mirth. He has set himself firmly against both applause and laughter.

When one of his comedies was being acted in London he inserted a program note reading:

"Dear Sir or Madame: It is your custom to receive my plays with the most generous and unrestrained applause. You sometimes compel the performers to pause at the end of every line until your laughter has quieted down. I am not ungrateful; but may I ask you a few questions?

"Are you aware that you would get out of the theater half an hour earlier if you listened to the play in silence and did not applaud until the fall of the curtain?

"Do you really consider that a performance is improved by continual interruptions, however complimentary they may be to the actors and the author?

"Do you think that the naturalness of the presentation must be destroyed, and, therefore, your own pleasure greatly diminished, when the audience insists on taking part in it by shouts of applause and laughter, and the actors have repeatedly to stop acting until the noise is over?

"Have you considered that in all good plays tears and laughter lie very close together, and that it must be very distressing to an actress who is trying to keep her imagination fixed on pathetic emotions to hear bursts of laughter breaking out at something of which she is supposed to be unconscious?

"Do you know that even when there is no such conflict of comic and tragic on the stage the strain of performing is greatly increased if the performers have to attend to the audience as well as to their parts at the same time?

"Can you not imagine how a play which has been rehearsed to perfection in dead silence without an audience must be upset, disjointed and spun out to a wearisome length by an audience which refuses to enjoy it silently?

"Have you noticed that if you laugh loudly and repeatedly for two hours you get tired and cross, and are sorry next morning that you did not stay home?

"Have you noticed that people look very nice when they smile or look pleased, but look shockingly ugly when they roar with laughter or shout excitedly or sob loudly? 'Smiles make no noise.'

"Will you think me very ungrateful and unkind if I tell you that, though you cannot possibly applaud my plays too much at each fall of the curtain to please me, yet the more applause there is during the performance the angrier I feel with you for spoiling your enjoyment and my own?

"Do you know that what pleases actors and authors most is not your applauding them, but your coming to see the play again and again?

"Do you know that my plays, as rehearsed, are just the right length; that is, quite as long as you can bear; and that if you delay the performances by loud laughter you will make them an half hour too long?

"Can I persuade you to let the performance proceed in perfect silence just this once to see how you like it? The intervals will give you no less than five opportunities of expressing your approval or disapproval, as the case may be.

"And, finally, will you believe me to be acting sincerely in your own interests in this matter as

"Your faithful servant,

"THE AUTHOR."

ISABELLE LOWE.—Miss Isabelle Lowe, who comes to the New National Theater for the first time in the role of June in "The Trail of the Lonesome Pine," is a Washington girl, who went on the stage two years ago, and since then has become a featured performer. She is a great-grand-niece of President Polk and a great granddaughter of the twice-elected war governor of Maryland. She attracted the attention of the late B. D. Stevens, general manager for Klaw & Erlanger, who considered her an ideal type of the wild mountain girl, judgment that has been indorsed by John Fox, jr., the author of the novel, and Eugene Walter, the dramatist of the play. Miss Lowe is twenty-two years old and very attractive. At least so says Manager Charles Phillips.

Coming Attractions

NATIONAL

Bernard Shaw's latest play, "Pygmalion," will be seen at the New National Theater this week, with Mrs. Patrick Campbell, the celebrated English actress, in the stellar role, and surrounded by her own company of English actors and actresses.

Mr. Shaw has termed his play "a romance in five acts." The term "romance" in a play of Shaw's may astonish the many admirers of his plays, but Shaw has again succeeded in baffling the public in general by producing something which caters to and pleases the audience instead of making it unnecessarily uncomfortable.

As the title suggests, the play may be considered a Shavian representation of the theme of "Pygmalion and Galatea." Only Eliza Doolittle (Mrs. Campbell), his Galatea, is from real life rather than of cold marble. She is first seen by Henry Higgins as a rude, saucy cockney girl, with an awful, uneven accent. The Pygmalion of Shaw, professor of phonetics, becomes immediately interested in her, whereupon, in pursuance of a wager, he lifts her from the gutter, receives her in his laboratory and undertakes to convert her into a duchess within six months.

The professor's pet theory is that "manners make the man"—in this case the woman—or, putting it more roughly, "speech covers a multitude of sins." Henry's ideas finally begin to materialize when Eliza makes her debut into society, and the uncouth, naughty "lydy" of the gutter, with her vile dialect, is magically transformed into a garrulous, haughty "society lady," and asserts herself as such in smooth, measured and deliberate tones, much to the amazement of the assembled guests, if not of the professor himself.

Having fulfilled his earthly mission, and incidentally won his wager besides, the professor gruffly announces to Eliza that he is through with her and that she is at liberty to go where she pleases. "But where?" she asks bitterly. The serious problem has only just begun for the poor teacher of voice culture. The pupil has taught her master to love her. Then she decides to leave him, but he begs her to stay. But she accuses him of being a cold, selfish and brutal creature. Henry Higgins feels torments as the creator of a modern "Frankenstein."

Yet beneath all that polish and manner of speech Eliza is the old-time flower girl. She is about to leave—Henry asks her to buy him a pair of gloves, which she politely refuses as she goes out. Henry remains standing—half dazed, half confident. Finally, the door is pushed back, and Eliza pokes her head in with the question, "What size?"

The treatment of a romantic sensational theme by Shaw is both novel and distinctive. With Mrs. Patrick Campbell in her sympathetic and highly interesting version of Eliza Doolittle and with Shavian humor, the play promises to make a successful appeal to the American public.

BELASCO

A highly flavored social sensation was experienced in the quiet, domestic life of a model, home-loving city, which boasts of having an organization known as the Purity League, with members so exemplary that they are above suspicion of any sort, when it was whispered about that there was a black sheep in their midst.

The league immediately ordered a thorough investigation and appointed four of its most respected members as a committee to unmask the culprit. Several members shivered with apprehension lest the light of publicity force them from their respected positions as members of the Purity League, but the four who were appointed on the investigating committee were the most panic stricken of the lot, especially when the investigation—spurred on by their respective wives—showed that the "indiscression" had been laid at the door of each of the four appointed to make the investigation.

How the whole matter was cleared of last week's bill will be presented at the vaudeville concerts today at 3 and 8:15 p.m.

POLI'S

The Poli Players will turn to costume comedy this week in "Dorothy Vernon of Haddon Hall."

"Dorothy Vernon" tells a romantic story of the days of Queen Elizabeth and of her ill-fated cousin, Mary, Queen of Scots. The heroine is Dorothy, the daughter of a wealthy English nobleman, beautiful, accomplished and high strung. Since her infancy she has been taught to

up and everybody made happy will be explained by Lew Fields and his company of comedians in "The High Cost of Loving," at the Belasco Theater this week, beginning tomorrow night, with the usual matinees Wednesday and Saturday.

COLUMBIA

An original feature photoplay called "Hypocrites," written and produced by Lois Weber and released by Bosworth, will be shown at the Columbia for one week, twice daily, beginning tomorrow at 2:15 o'clock. The play is remarkable for its theme, its photography and the brilliant acting shown. It is a dramatic story dealing with smug, self-righteous people, who condemn the seeker for truth. Through it is woven an allegory, in which Margaret Edwards gives an artistic impersonation of the spirit of truth. The cast is headed by Courtenay Foote, as "Gabriel, the ascetic." The other roles are acted by players equally accomplished and well known.

B.F. KEITH'S

An extraordinary array of artistic and amusing attractions is promised by the B. F. Keith management this week. Conspicuous among them will be Valeska Suratt, who, with her own entertainers and players, will present her 1915 edition of George Baldwin's allegorical extravaganza, "Black Crepe and Diamonds and the Moth and the Flame." Miss Suratt's new gowns are dazzling creations. Mabel Berra, coloratura soprano, will offer a repertoire of exclusive English songs and favorite grand opera arias. The Mathews-Shayne Company will be seen in "In Dreamland," in which two vivid and comic imaginations make for laughter. Bob Mathews as "Dopey" and Al Shayne as the East Sider, will have a new farce. Corradini's menagerie of marvels, with trained zebras, will be a great novelty. Other attractions will be Henry Lewis in "A Vaudeville Cocktail"; Jesse L. Lasky's latest musical skit, "Eloping," with Berrick and Hart in the principal roles; Rita Boland and Lou Holtz of the Elsie Janis Company, in "A Triple Extract of Fun"; Redford and Winchester, jugglers; the pipe organ recitals and the Pathe weekly news pictorial.

Joan Sawyer, with George Harcourt and Joseph Smith, and Trixie Friganza, Marie Nordstrom, Manuel Quiroga, Ernest R. Ball and the other numbers in which the new leading man, Mr. Fellowes, and the new leading woman, Miss Gilbert, have appeared in Washington.

GAYETY

Manager Peck of the Gayety Theater announces as this week's attraction Lew Kelly and the new edition of the "Behman Show," which is described as a riot of fun, song, life and color. Within the past few years Mr. Lew Kelly has developed into a burlesque star of wide prominence. This year's version of the "Behman Show" represents as to its book and incidents the creative efforts of Lew Kelly and Lon Hascall, while Walter M. Stanley contributed the lyrics. Lon Hascall and Ameta Pynes, two of last year's favorites, lead in the "Kelly" fun army, while the new recruits are headed by Jean Irwin, a comedienne who deserted vaudeville for the "Singer" ranks and whose charm of manner and beauty of voice are advanced to make her a favorite in Washington. Others include Vincent Mack, Wynn Douglas, Jim Ten Brooke and Corinne Ford, with a beauty chorus of twenty-five, which is seen in a series of ensembles of color and tone. The "College Joys" harmony octet contributes to the song features. There will be a wrestling bout after the Wednesday evening's performance.

Cosmos.

The Gallerini Family, a quartet of accomplished musicians, will be the chief feature of this week's bill at the Cosmos Theater. A feature new to Washington is Stickney's miniature circus, with an equipment of real ponies, monkeys, dogs, clowns and other circus attractions. The Three Dancing Bugs, Golding and Keating, in song numbers and eccentric dancing; the Three Tumbling Tommies, acrobatic clowns, and Caulfield and Driver, in an amusing Irish sketch, entitled "The Section Boss," will precede the weekly news pictures in motion, showing war news abroad, and a series of selected photoplays will be shown. Thursday the bill will be changed, beginning at the matinees.

Casino.

The Casino Theater management has announced a general reduction in prices for both afternoon and evening performances, beginning with the matinees tomorrow. An all new bill this week will be headed by Baldwin's Merry Musical Comedy Company of fourteen players, including a chorus of eight, in "A Day in Court," adapted from the well known laughmaker, "The Irish Justice." The supporting acts will include the Excelsior Quartet, composed of R. Cady, first tenor; T. Cantwell, second tenor; G. Sanderson, first bass, and W. Sanderson, second bass, in a repertoire of song hits and ballads, and Tom Hefron, in melodies and mirthful antics. The photoplays continue.

The concerts today will present many attractive specialties and good orchestra music, from 3 to 10:30 p.m.

Baumgardt Lectures Today.

B. R. Baumgardt will take full advantage of the possibilities of his subject in his lecture on "The Romance of Man" at the Belasco this afternoon. Romance, but of a different sort, will also be the keynote of Mr. Baumgardt's evening lecture, when he will picture the Rhine. As far back as twenty centuries ago the name of the Rhine was a watchword among nations. Since then its shores have been trod by nearly all the heroic warriors who have made Europe ring with their fame. Caesar with his Roman legions came from the south. Gustavus Adolphus and the victorious Swedes came from the north. Attila and his dreaded Huns, Barbarossa and Rudolph of Hapsburgh, approached from the east; then Charlemagne, and a thousand years later the great Napoleon, arrived from the west.

Legends, too, cluster closely along the banks of the Rhine and lie hidden throughout all the country roundabout.

Elmendorf Thursday.

Dwight Elmendorf will present his picture pilgrimage, "Around Northern Europe," at the New National Theater, Thursday afternoon at 4:30 o'clock. Commencing with a few significant glimpses of London, Mr. Elmendorf will conduct his hearers to Calais, thence through Belgium and Holland to Hamburg, Berlin and Dresden, thence to Austria-Hungary for a visit to Vienna, Budapest and Salzburg. The return journey to London will afford glimpses of Munich, Frankfort, Heidelberg and Mainz, a trip down the Rhine and views of Liege, Namur, Brussels, Antwerp and other places in Belgium.

Gabrilowitsch Recital Friday.

Friday afternoon Mr. and Mrs. Ossip Gabrilowitsch are to appear at the Columbia Theater in joint recital under the local management of T. Arthur Smith. Mrs. Gabrilowitsch, who is better known as Clara Clemens, the gifted daughter of Mark Twain, has a wonderfully true, rich soprano and earlier in her career won success abroad, where she is accorded a place in the front ranks of the present-day lieder singers.

Washington knows what to expect of Gabrilowitsch. Universally classed among the four or five of the world's greatest pianists, the Russian artist has a long list of achievements to his credit.

Sokolove Recital Tuesday.

Haron Sokolove, a young violinist, will make his local debut Tuesday afternoon in the New Masonic Auditorium at 4:30 p.m. He will play Bach's Claconne, and the first movement of the Tschalkowski concerto, with which compositions he won the first prize at the Brussels Conservatory last spring, as a pupil of Caesar Thomson. On that occasion he played the whole of the concerto. As a result he was engaged for a concert tour of the continent, but was obliged to abandon it because of the war. He has settled in Washington.

His program Tuesday, in addition to the numbers mentioned, will include "La Folia," variations serieuses, A. Corelli; "Andante and Finale of Concerto opus 64," F. Mendelssohn; "La Furfadets (Scherzo), Emilio Pente; "Caprice Viennois," Fritz Kreisler; "Sarabande et Tambourin," Jean Marie Leclaire.

N. Y. Philharmonics, March 9.

Tuesday afternoon, March 9, at the New National Theater, the Philharmonic Society of New York will be heard in the third and last concert of its Washington series. The soloist announced is Elena Gerhardt, the famous lieder singer, and Josef Stransky will conduct the orchestra.

Lamasure Opera Lecture.

Mrs. Mignon Ulke Lamasure will present at her final lecture-recital of this season on "Modern Grand Operas" tomorrow afternoon at 4:45 o'clock at the Comstock Studio, 1340 New York avenue, two one-act operas of forceful contrast, "Madeleine," based on a French comedy of the eighteenth century, which was produced at the Metropolitan Opera House, New York, last year, and "Mara," a tragedy, composed by a member of the orchestra of the Royal Opera, Berlin, and which has never before been heard in this country.

Cosmos Concerts Today.

Bizet's suite "L'Arlesienne," Robert's tone poem, "Lilacs," Von Blon's "Serenade D'Amour," Suppe's "Pique Dame" overture, Myddleton's characteristic "Down South," Arndt's "Desecration Rag," a novelty, and other beautiful classics and high-grade popular selections will be included in the concert program of the orchestra at the Cosmos Theater today from 3 to 10:30 p.m. Many attractive specialties and other entertainment features also will be offered.

Hutcheson Recital Saturday.

Next Saturday, at the New Willard, in the small ballroom, Mr. Ernest Hutcheson will give the first of a series of four morning recitals, which promise to be interesting events. Many prominent society women of the capital are on the list of patronesses.

The program for the first concert comprises Beethoven and Schubert numbers.

Tickets for the entire series are now on sale by Miss Laura Harlan, 1833 M street.

"Trail of the Lonesome Pine."

"The Trail of the Lonesome Pine" will be the attraction at the New National Theater next week. It has been staged effectively this season, under the personal direction of Eugene Walter and John Fox, jr., the author, both of whom say that Isabelle Low, the June this season, is an ideal Kentucky mountain lass. The company is a strong one.

San Carlo Grand Opera Co.

One week from tomorrow night occurs the first of the eight productions of the San Carlo Grand Opera Company, at the Belasco Theater. The opening performance, Verdi's massive work, "Aida," is to be given as a benefit for the Washington Home for Foundlings, under the auspices of the Pierce Guild, and the theater management reports more than a thousand seats already sold for the event. The managers promise a lavish presentation of Verdi's opera. The cast chosen for the chief roles includes the Italian prima donna soprano, Mme. Ester Adaberto, as "Aida"; the Russian mezzo, Mme. Carolina Zawner, in the character of Amneris, and Agostini, the dramatic tenor, in the role of Radames. It was he who created in America the character of Rodolfo in "La Boheme."

The roster of principals of the San Carlo Company is an imposing one. Among them are: Mme. Ester Adaberto, dramatic soprano, formerly co-star at the Metropolitan and Covent Garden with Caruso, Amato and Zanatello; Mme. Edvige Vaccari, coloratura soprano, for two seasons leading artiste with the National Grand Opera Company, Mexico City, where she sang opposite Signor Bonci, the tenor; Mme. Marie Kaestner, German prima donna soprano, late of the Imperial Opera, Vienna; Mme. Anita Sedelmayer, lyric soprano, from the Carlo Felice, Florence; Mme. Carolina Zawner, Russian mezzo-soprano, from the Imperial Opera, Moscow, where she was singing at the outbreak of the war; Mme. Annette Chabot, mezzo-soprano, from the Opera Comique, Paris; Mme. Anna Hasse, mezzo soprano, from the Berlin Grand Opera; Signor Giuseppe Agostini, dramatic tenor, famous for his singing of the roles of Rodolfo and Radames; Signor Salvatore Sciaretti, lyric tenor, formerly of the Metropolitan Company, and well remembered in this city; Signor Alfredo Graziani, dramatic tenor, last season leading artist with the Montreal Grand Opera; Signor Angelo Antola, baritone, famous as Tonio, in "Pagliacci"; Signor Alessandro Modesti, leading baritone with the Leoncavallo Grand Opera Company. Signor Natale Cervi, the celebrated basso buffo from the Montreal Grand Opera Company, and Signor Emilio Seasona, noted basso from the Theatre Costanzi, Rome.

Many other fine artists are included in the San Carlo organization, and the chorus section, embraces several singers of high attainments. A number of these came direct from the celebrated chorus schools of Italy, where repertoire is taught.

The Chevalier Giuseppe Angelini will direct the operas, which will be as follows: Monday, "Aida"; Tuesday, "Lucia"; Wednesday matinee, "Faust"; evening, "Cavalleria Rusticana" and Pagliacci"; Thursday, "Rigoletto"; Friday, "La Gioconda"; Saturday matinee, "Martha"; evening, "Il Trovatore." Angelini will preside over a grand opera orchestra of more than thirty pieces. The first row of seats nearest the stage will be removed and withheld from sale during the opera week.

The seat sale for all the operas opens tomorrow morning at 9 o'clock.

"The Blue Envelope."

"The Blue Envelope," a new farce in three acts by Frank Hatch and Robert Homans, with a cast of well known players, comes to the Columbia Theater for the week beginning Monday night, March 8. The company will include Virginia Pearson, Carrie Reynolds, Dierdre Doyle, Belle Theodore, W. J. Ferguson, George Howard, William Boyd, Mark Price, Horace Vinton, Henry Norman and others.

Gertrude Hoffman.

Gertrude Hoffman in her "Revue" in twelve scenes and an entertainment of over an hour's length will be at the B. F. Keith Theater next week. Paul Conchas, the military Hercules, will appear in feats of strength; Harry Beresford, late of the Frohman "Conspiracy" company, with adequate support, in "Twenty Odd Years"; Glen Ellison, "The Scot Without a Kilt"; the Dancing La Vars; Lucille and "Cockie," the wonderful cockatoo; the pipe organ recitals, and the weekly news pictorial, will be other attractions.

"Nobody's Widow."

"Nobody's Widow" will be the offering of the Poli Players next week. The play tells the story of a young married woman, who has been insanely jealous of her husband, and who has left him a few days after their marriage. She goes to Palm Beach, and there poses as a widow. During her period of "mourning" there arrives at the same summer resort the young husband, with whom the "widow" is still madly in love, although she is still jealous. The young husband proceeds to renew his suit for his wife's hand, but he has to protect her pose as a widow.

"Love Makers."

Sam Howe will present the "Love Makers" company at the Gayety Theater next week. The well known comedian has an entirely new show, entitled "In Russia," with an original libretto by Edward Handford, which is said to afford Mr. Howe excellent opportunities. It is in two parts, the principal showing the palace of the czar at Petrograd. Howe plays "Sir Piffke," a character part written expressly to fit the comedian's special ability. Countess Rossi is the leading woman of the organization. Others include Vera Desmond, Bessie Rosa, Adelaide Adir, Albert Marks, William Wyant, Will Arnold, W. Weber and Joe Barrte, with a chorus of twenty-four pretty girls.

In The Spotlight

William Rock and Maud Fulton may appear in New York in a new play.

A new dance introduced in "Tonight's the Night," is called the submarine glide.

Margaret Anglin has revived her former hit, "Mrs. Dane's Defense," in the south.

Alice Fischer starred a few seasons ago in "Mrs. Jack," and is well remembered in Washington.

Following Gertrude Hoffman at Keith's will come a bill already containing Mrs. Leslie Carter and Sam Chip.

After a tour of the principal cities in "The Shadow," Ethel Barrymore will be seen in New York in a new play.

Plans are being made for a national celebration of the 300th anniversary of the birth of William Shakespeare.

Early next month in London "Excuse Me" is to be produced, with Willis Swetnam playing his original role of the porter.

Harvey O'Higgins and Harriet Ford have written a playlet entitled "Dicky Bird," whose theme is a husband killed by kindness.

A new musical medley, under the direction of Klaw & Erlanger, called "Fads and Fancies," will be seen in New York.

Marie Tempest is to make a tour of the Pacific coast in "Nearly Married," William Graham Browne playing the leading part.

Louis E. Anspacher, author of "Our Children," is writing another play, to be called "That Day." Mr. Anspacher is the husband of Kathryn Kidder.

Two performances of "The Peasant Girl," with Emma Trentini and Clifton Crawford in the leading roles, were given last week in Hartford, Conn.

The Naval Academy midshipmen will this year have produced by their dramatic club, the Masqueraders, an original comedy called "Facing the Music."

Mme. Walska, a Polish prima donna, is shortly to make her American debut in an operetta called "Before the Play," under the direction of the Shuberts.

When "The Prince of Pilsen" was produced in Toronto last week the scenes were laid in Nice, and all the Teutonic characters were changed to French.

James K. Hackett has established offices in New York, and is contemplating several big productions. He is at present at work on his revival of "Macbeth."

St. Louis has a stock company which will inaugurate the stock star system. Wilton Lackaye will be the first star, and others will be Katherine Grey and Florence Roberts.

Otis Skinner has a contract for five years with Charles Frohman. He will leave New York for a tour on the road in "The Silent Voice" and next season he will have a new play.

Fred C. Whitney is planning the establishment of a "national theater" in New York with a subscription audience and a large company presenting weekly change of bills.

Madge Lessing, a favorite in New York several seasons ago, and who since has made a success in Europe, has returned to this country and will appear in a musical comedy.

A new play by C. F. Nirdlinger, who wrote for Elsie Ferguson "The First Lady of the Land," is to be produced at Bridgeport this week. The principal role has been intrusted to Suzanne Jackson.

Emma Bunting is to make a tour of the principal cities of the south, starting in Texas, in "Help Wanted," under the direction of Jack Lait, author and manager of the play, and John Rafferty.

"A Modern Eve," which had a run in Chicago, is to be revived by Harry Askin in Boston. William Norris, who was in the original cast, and John Cort are interested with Mr. Askin in the production.

Eva Tanguay had to cancel her engagement in Baltimore last Tuesday and returned to New York. She is reported to be ill with the grip. Olga Petrova, the celebrated dancer, filled her place on the program.

The new Winter Garden musical revue in New York, "Maid in America," was produced last week by the Shuberts with a strong cast of musical comedy and vaudeville stars, including Nora Bayes and Charles J. Ross.

"Rich Man, Poor Man," a play by Porter Emerson Browne, had its first production last week in Philadelphia at the Little Theater. The play has for its theme social contrasts in a marriage of a rich man's son to a poor man's daughter.

Fanny Ward has a playlet called "A Table and Two Chairs," in which she enacts the role of a wife who is a social butterfly until financial reverses come to her husband and leave the couple only the articles of furniture which supply the title.

Jean Irwin, who made her debut in Wagenhals & Kemper's revival several years ago of "Midsummer Night's Dream," has joined the burlesque ranks and is appearing at the Gayety Theater this week.

Gabrilowitsch opened his tour in New York with the Philharmonic Society under Josef Stransky. Other orchestral engagements booked include appearances with the Cincinnati Orchestra under Dr. Ernest Kunwald, the St. Louis Orches-